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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 19 titles deal with the following topics: (1) cinema, culture, and the social formation; (2) going beyond historical-critical dualism in the analysis of theoretical discourse; (3) empathy in instrumental communication; (4) a critical-comparative account of J. Piaget and N. Chomsky; (5) classical Chinese theory and practice of argument; (6) ambiguity as a mediator of choice shift processes; (7) use of Grunig's situational typology to predict qualitative as well as quantitative differences in information seeking; (8) the theory and application of Aristotle's enthymeme to discourse; (9) the mixed mode of dialogue; (10) Michael Arlen's aesthetic standards of television criticism; (11) Gricean pragmatics as rhetoric; (12) philosophical hermeneutics as a basis for rhetorical practice, theory, and criticism; (13) the apparent efficacy of the confessional experience; (14) rhetorical analysis of the paintings of Hieronymus Bosch; (15) Quintilian's theory of rhetorical education; (16) rhetorical mythology of the contemporary South; (17) a societal perspective on cognition and communication; (18) an analysis of the verbal and nonverbal codes in "Pogo"; and (19) a Burkean methodology for the rhetorical analysis of aesthetic communication. (HTH)

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Rhetorical and Communication Theory:

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CINEMA, CULTURE AND THE SOCIAL FORMATION: IDEOLOGY AND CRITICAL PRACTICE Order No. DA8409740

ALLOR, MARTIN F., PH.D. *University of Illinois at Urbana-Champaign*, 1984. 168pp.

This study analyses the terms of the Culturalist/Structuralist debate within the cultural approach to the study of communication. It particular focus is the relationship between epistemological first principles and conceptions of ideology, and on the interpretive practices that arise out of that relationship. The first principles of the Culturalist approach are discussed in relationship to the work of Raymond Williams. The approach is further analysed in its development at the Center for Contemporary Cultural Studies at the University of Birmingham. The Structuralist approach is traced, in cinema studies, to the work of Christian Metz, and to its elaboration in the project of the journal *Screen*. The Culturalist Approach is seen as operating with a sociological focus; conceptualizing ideology in terms of the reproduction of the social formation. The Structuralist Approach is seen as operating with an epistemological focus; conceptualizing ideology in terms of the production of the human subject. On the basis of this analysis, the study elaborates a model of strategic epistemology, allowing redefined conception of ideology critique that builds from the contradictions of the Culturalist/Structuralist split. The study concludes by putting forward the concept of discursive register to account for the ideological connections between elaborated discursive formations and grounded cultural forms.

AN ARCHAEOLOGICAL CRITIQUE OF THE HISTORY OF RHETORICAL THEORY: BEYOND HISTORICAL-CRITICAL DUALISM IN THE ANALYSIS OF THEORETICAL DISCOURSE Order No. DA8409018

BLAIR, CAROLE, PH.D. *The Pennsylvania State University*, 1983. 257pp. Adviser: Professor Gerard A. Hauser

The major argument in this thesis is that the reliance upon traditional historiographic assumptions and methods has led rhetorical theorists to construct an historical account of their field that is flawed. Histories of rhetoric often are inadequate in the range of coverage, inaccurate in the treatment of historical data, and deficient in utility for contemporary rhetorical scholarship.

Support for these claims is provided in critique of selected histories of rhetorical theory. Traditional historiographic unifying assumptions and provisions for data base selection are identified as primary causes of the problems in this endeavor in intellectual history.

The framework grounding the analysis of the histories of rhetoric is based upon the writings of Michel Foucault, especially *The Archaeology of Knowledge*. He argues that the unexamined assumptions of orthodox historiography are problematic, positing "total histories," rife with theoretical and methodological difficulties.

Such problems are found to inhere in the history of rhetorical theory just as they reside in Foucault's historical corpus, the history of the human sciences. In some cases, the problems are identical, and upon occasion, there are different difficulties. All, however, are identifiable by means of Foucault's project.

In addition to the primary focus upon critical analysis of historical treatments of rhetoric, there is a secondary goal of testing Foucault's project as a discourse-based critical theory. His method is found to provide an insightful basis for criticism, but it also has a number of shortcomings as an alternative to traditional historiography. The major contribution in the application of Foucault's perspective to the history of rhetoric is its suggestion of a research "attitude" that aids the critic in avoiding many of the problems of historical writing.

There are four chapters, the first providing justification for the critical analysis of histories of rhetoric. The second describes Foucault's theory and his objections to orthodox historiography. The third chapter contains the analysis of historical material. The fourth consists of discussion of implications of the findings of Chapter II and III. Most important is the historical and critical methods merge in the archaeological analysis of theoretical documents.

EMPATHY IN INSTRUMENTAL COMMUNICATION: TEST OF A THEORY Order No. DA8407179

DILLARD, JAMES PRICE, PH.D. *Michigan State University*, 1983. 99pp.

Recent efforts to understand the process by which a potential persuader chooses a message led to the development of an empathy based model of message selection (Hunter & Boster, 1978). The primary proposition of the model asserts the existence of a negative relationship between empathy and verbal aggression. The purpose of the present study was to empirically test this key proposition.

Because the empathy construct admits to multiple conceptualizations, the empathy literature was reviewed in an attempt to place the model in a broader perspective. The conceptualization of empathy as a parallel emotional response was adopted for use in this study. In addition, the potential influences of Private Self-Consciousness and Other Directedness in the process of message selection were considered.

Questionnaire data were gathered on 203 Michigan State University students. A confirmatory factor analysis of the instruments intended to tap empathy, Self-Monitoring, and Self-Consciousness revealed that the empathy measure was radically multi-dimensional. Four primary factors were retained, none of which exhibited the strong negative relationship with message selection that was predicted by the empathy model. The multidimensionality of the empathy measure as well as the relationships of the factors to message selection was replicated on a second data set (N = 257). Overall, these findings disconfirm the empathy model. The Private Self-Consciousness message selection relationship was found to be zero. Other-Directedness displayed a positive coefficient with the dependent variable in one of the experimental situations and a negative value in the other. These results are interpreted in terms of the reward orientation of the Other-Directed individual.

A series of path analyses were undertaken to explore the relationships among the variables. The eventual outcome of these analyses was to suggest the likelihood of a missing variable operating in conjunction with one of the empathy factors, Considerateness, to determine message selection. A search of the literature revealed that the need for achievement construct possesses properties which would explain the data in the present study. A two factor model of message selection incorporating both Considerateness and need for achievement was proposed.

TOWARDS A DYNAMIC CONCEPTION OF LINGUISTIC COMMUNICATION: A CRITICAL-COMPARATIVE ACCOUNT OF PIAGET AND CHOMSKY Order No. DA8415214

ERGUDEN, AKIN, PH.D. *Michigan State University*, 1984. 165pp.

The Structuralism of Saussure and Chomsky proceeds from an epistemological principle of holding itself to the interior of the enclosure of the universe of signs; language (*la langue*), according to this view, is an autonomous entity of internal dependencies. Central to the present dissertation is the argument that this epistemological position does violence to the true nature of the linguistic experience.

The dissertation suggests that Saussure and Chomsky wrongly subordinate *parole* to *langue*, excluding thereby the following fundamental aspects of language from any consideration: (a) communication (i.e., speech acts) as the goal of language; (b) history, as the production of culture and of man which is crystallized in language; (c) primary intention of language.

A two-fold claim is made throughout the dissertation. First, it is through language that we come to make sense of our world. That is, our knowledge is primarily an attempt to take the events from "real" world and capture them in symbols. Second, that an understanding of the origins and development of our knowledge (both phylo- and ontogenetically) is crucial for an understanding of knowledge itself. If these two claims are true, then it is maintained, language cannot be viewed as a self-enclosed entity relying solely on the internal dependencies of the system of signs. Language becomes rather, a dynamic part of man's being-in-the-world which makes knowledge possible: Meaning and understanding (in and through language) arise from action or more precisely the interaction between the intentionality of the self and a concrete world of social-historical setting which includes other human beings.

THE *MO-TZU* AND THE *LU-SHIH CH'UN-CH'IU*: A CASE STUDY OF CLASSICAL CHINESE THEORY AND PRACTICE OF ARGUMENT

Order No. DA8413390

GARRETT, MARY MARGARET, PH.D. *University of California, Berkeley*, 1983. 403pp.

Most Chinese philosophers relied heavily on argument by comparison (i.e., analogy, example, simile, and metaphor). They used syllogistic deduction only occasionally, and never engaged in hypothetico-deduction. Neither sinologists nor rhetoricians have been able to explain this phenomenon, and this is because they lack an empirically based epistemological theory.

In this study I use an adaptation of Piaget's stage theory of cognitive development to account for the typical Chinese pattern of reasoning. In chapter 1 I analyze the works of the one school that did argue by syllogistic and hypothetico-deductive reasoning, the later Mohists, and show that their thought belongs to the final stage of cognitive growth in Piaget's model. In chapter 2 I turn to the *Lü-shih ch'un-ch'iu*, a book which illustrates particularly well the tendency to reason by comparison. I argue that the patterns of reasoning and the world-view of this work represent a stage of intellectual development qualitatively unlike those described by Piaget.

In chapter 3 I explain the roughly complementary distribution of argument by comparison and deductive argument between these two nearly contemporaneous works in terms of the class affiliations of their authors. The later Mohists were associated with the lower class, while the authors of the *Lü-shih ch'un-ch'iu* belonged to the upper class. This meant that they dealt with significantly different material and social environments, they exploited literacy and education in different ways, and they participated in intellectual exchange to different degrees, all of which influenced the course of their respective cognitive development.

I conclude by considering the implications of this study for modern Western theory of argument. Application of the Piagetian model demonstrates the usefulness of an epistemological theory in the analysis of argumentation. The interpretation of the Chinese materials with this model reveals a number of culture-bound assumptions underlying Western theory of argument. This in turn suggests the need for a reexamination of the ways in which Westerners actually reason and persuade others. The explanatory power of the Piagetian epistemology supports it as a strong candidate for interpreting the results of such an examination.

AMBIGUITY AS A MEDIATOR OF CHOICE SHIFT PROCESSES

Order No. DA8415225

HALE, JEROLD LEON, PH.D. *Michigan State University*, 1984. 109pp.

An ambiguity mediated theory of the choice shift process is presented in this research. The theory posits that both social comparisons and persuasive argumentation produce choice shifts. Ambiguity is thought to mediate the relative influence of each process. Specifically, social comparisons were hypothesized to have a greater impact on choice shifts as ambiguity increased, while cognitively generated arguments were predicted to have a greater impact on decisions as ambiguity decreased. Two experiments were conducted to test the assumptions of the theory.

The first experiment employed a nondiscussion format and manipulated normative response, ambiguity, and choice dilemma item type. In conditions where no normative response information was provided, ambiguity produced more moderate choices. Since social comparisons were not possible in those normative conditions, that finding was consistent with the ambiguity mediated model. Furthermore, the magnitude of the normative response effect increased as ambiguity increased. The magnitude of the item effect, however, decreased as ambiguity increased. Normative response effects were taken as evidence for social comparisons, while item effects were taken as support for cognitively generated arguments. These results then, were consistent with predictions made by the theory.

The second experiment used the traditional choice shift discussion paradigm and manipulated ambiguity and choice dilemma item type. In high ambiguity conditions, initial individual responses were less polar than responses in low ambiguity conditions. Since social comparisons were not possible for initial decisions, that finding supports the hypothesized influence of ambiguity. Choice shifts in group decisions were found only in low ambiguity conditions. In those conditions post group decision individual choices converged toward the group choice, indicating persuasive processes. Additionally, in self reports of factors influencing individual choice shifts, normative response was found to exert greater influence in high versus low ambiguity conditions. For both high and low ambiguity conditions, strong correlations were found between the extremity of initial choices and the magnitude of the choice shift.

In summary, considerable support for an ambiguity mediated model of choice shift processes was found across two experiments.

USE OF GRUNIG'S SITUATIONAL TYPOLOGY TO PREDICT QUALITATIVE AS WELL AS QUANTITATIVE DIFFERENCES IN INFORMATION SEEKING

Order No. DA8412395

HARLOCK, SYLVIA, PH.D. *University of Washington*, 1984. 119pp. Chairperson: Professor Brenda Dervin

This study was designed to address the issue of whether people in different situations want different kinds, not just different quantities, of information. This study is based on the view that individuals' perceptions of discontinuities in the situations they face serve to stimulate them to seek information, and that the kinds of information they seek will be related to their perceptions of the nature of the discontinuities in those situations they face.

A situational typology was used as the predictor of information seeking. A set of eight information types was used as the criterion variable. A written questionnaire was administered to 197 communication students. They were presented with a short description of a topic-situation and were asked to respond to a number of close-ended questions. These responses provided the data to assign each student to one of the eight categories of the categories of the situational typology and to identify the degree to which each of the eight types of information was desired. The procedure was repeated with the presentation of a second topic-situation which served as a replication in the analysis of the data.

The hypotheses and findings were as follows: *Hypothesis 1*: The rank order correlation between the observed rank orders of categories in Grunig's situational typology for each information type and the rank order as expected by Grunig in relation to quantity of information seeking will not be significant. For one-topic situation the results supported the hypothesis; for the other topic-situation they did not. *Hypothesis 2*: The rank order correlation between the observed rank order of information types within a given situational category for one topic and the observed rank order of information types for the corresponding situational category for the other topic will be significant. The hypothesis was not supported. *Hypothesis 3*: The rank order correlations between the observed rank order of categories in Grunig's situational typology for a given information type for one topic and the observed rank order of categories in Grunig's situational typology for the corresponding information type for the other type will be significant. This hypothesis was only partially supported.

ARISTOTLE'S ENTHYMEME: ITS THEORY AND APPLICATION TO DISCOURSE **Order No. DA8414855**

HOOD, MICHAEL DENNIS, PH.D. *University of Oregon*, 1984. 186pp. Adviser: John T. Gage

The enthymeme has been misunderstood by rhetoricians, ancient and modern, because it has been interpreted primarily with reference to Aristotle's system of logic rather than his epistemology. This study demonstrates how Aristotle's enthymeme, in the context of his epistemology, functions as the generative principle of discourse, and thus as a practical tool for teaching composition.

Aristotle's epistemology recognizes the probable as a valid source of inference, and allows the rules of rhetoric to be established by understanding its causes. The material cause of rhetoric is the speech occasion, involving a question at issue for the audience; the formal cause is the enthymeme, the methodology for discovering and organizing proof; the efficient cause is the speaker's ability to discover proof; the final cause is the discovery of appropriate proof. The essential activity of rhetoric, therefore, is the dynamic interaction of the material and formal causes brought about by the speaker's intention to discover proof. The *assertion* (conclusion) of the enthymeme represents what the speaker wants to prove and is the point of disagreement between speaker and audience. The *assumption* (major premise) is a principle shared by the audience. The *because clause* (minor premise) provides the strategy by which the speaker gets from what members of the audience share to the unshared conclusion. What the speaker develops as a because clause will determine the persuasiveness of the message. The distinguishing feature of the enthymeme, then, is found neither in its subject matter (probabilities rather than necessities) nor in its form (a special type of syllogism), but in the way it functions as the formal cause of rhetoric to discover proof. The enthymeme also orders what it discovers; it accounts for the logical and rhetorical relations within any piece of argumentative discourse.

The enthymeme, then, can be used in the composition classroom as a single informing principle to teach (1) discourse analysis and (2) invention and arrangement. It provides a critical method for analyzing arguments and it helps the student to discover what is necessary to write a successful paper: a purpose, a strategy for saying what needs to be said, and an audience to say it to.

THE MIXED MODE OF DIALOGUE **Order No. DA8414858**

LARISCH, SHARON, PH.D. *University of Oregon*, 1984. 318pp. Adviser: Irving Wohlfarth

Over the last two decades, the well-established topos of the author or speaker as the father of his works or discourse has been subjected to much critical re-evaluation aimed at showing that the father-son model is disrupted by the very activities it seeks to organize. This dissertation examines such disruptions in philosophical and fictional dialogue, and argues that they are occasioned by the necessary interpolation of a "third"--a principle of mixture or mediation--into the father-son model. The presence of a "third" threatens paternal control of the discourse and the integrity of discourse as a reflection of its father. This threat can only be neutralized through subsumption or exclusion of the "third." Since neither inclusion nor exclusion is ever complete, the "third" is both included and excluded.

The dissertation is divided into two parts. The first section begins with a reading of selected texts from the Bible, focusing on the role of Wisdom as a mediator/companion for God in the Old Testament, and her connection both with the Johannean notion of the logos as son and with women as marginal figures of mediation, both included in and excluded from the genealogical scheme of the Bible. It then examines the role of the "third" in the Platonic dialogues, and discusses Plato's number theory as a model for dialogic combination that exceeds the father-son model of dialectics. This part concludes with a discussion of the problem of mixture in Mikhail Bakhtin's theories of dialogism (or heteroglossia) and the carnivalesque.

The second part of the dissertation consists of readings of literary texts, all of which dramatize the problems of the father-son relationship and the included/excluded nature of the "third." These texts include: Herder's "Erlkönigs Tochter," Goethe's "Erlkönig," Michel Tournier's *Le Roi des aulnes* (dialogue and literary history); Faulkner's *Absalom, Absalom!* (dialogue and history); José Donoso's *El obsceno pájaro de la noche* (dialogue and authorship: allegories of the cave). A brief conclusion situates the discussion in the context of recent feminist criticism and raises the issue of a discourse no longer governed exclusively by the father-son model.

THE TELEVISION CRITICISM OF MICHAEL ARLEN: 1966-1981: A STUDY OF ARLEN'S AESTHETIC STANDARDS **Order No. DA8412553**

MCCONNELL, ROBERT RONALD, PH.D. *Ohio University*, 1983. 219pp. Director of Dissertation: Dr. Charles Clift, III

This dissertation is an aesthetic analysis of the television criticism of Michael J. Arlen, an American television critic. Arlen wrote articles of television criticism in the *New Yorker* magazine between 1966 and 1981. These articles were compiled to make three books of television criticism: *Living Room War* (1969), *The View From Highway 1* (1975), and *The Camera Age* (1981).

All of Arlen's published writing was read to discern themes of critical value statements which run through them. Various aesthetic theories were surveyed to determine which ones would illuminate and bind together Arlens basic critical themes. The research questions were: What are Arlen's basic aesthetic values? Where do they come from? Is Arlen merely an impressionistic critic or does he have a consistent set of critical statements based on a coherent aesthetic theory?

The basic critical themes found were: (1) the concept of unity, (2) the concept of style vs. content, (3) the relationship between television and its audience and (4) the concept of truth and realism. Arlen's value statements were compared to external aesthetic theories to determine if they were consistent with these theories. The aesthetic theories found most useful for this purpose were: (1) the theory of unity as first exposited by Plato and Aristotle and (2) realist film theory as written by Siegfried Kracauer and Andre Bazin.

Here are the major conclusions: (1) Arlen uses the concept of unity in his critical evaluations of both fictional and non-fictional television programs. (2) Arlen's critical value statements are consistent with the aesthetics of realist film theory in the following major ways: (a) he feels that television should try to reflect the truth of the real world in both fiction and non-fiction, (b) the content of television should determine the style of expression so as to better reflect the truth and (c) television should tell the truth about the world for the ultimate benefit of the audience. It was concluded that Arlen had a consistent set of critical statements based on a coherent aesthetic theory which was a combination of realist film theory and the classical concept of unity.

GRICEAN PRAGMATICS AS RHETORIC: PROSPECTUS AND PROOF FOR A METATHEORY Order No. DA8410406

MURA, SUSAN ZACHARY SWAN, PH.D. *The Ohio State University*, 1984. 281pp. Adviser: Professor James L. Golden

The purpose of this study was to investigate the claim that pragmatics, as the study of the "relation of signs to interpreters," falls properly and naturally into the realm of rhetoric. In addition, it tested H. Paul Grice's theory of pragmatics to determine its appropriateness to rhetorical study. Toward understanding the nature of pragmatics, an overview of its modern origins and development *a la* Pierce, Morris, and Austin, was presented. A comparison to rhetorical theory--classical, continental, and contemporary--was then made. It was concluded that pragmatics is, indeed, centered in rhetoric, being vitally concerned with the use of symbols for coherent, purposeful interaction. Secondly, it was determined that no ready criteria for a metatheory of pragmatics as rhetoric existed. Past theoretical approaches were surveyed, examined toward deriving both general and specific criteria for such a theory, and a metatheory for a rhetoric-based pragmatics was then proposed. This metatheory specified as basic to a complete theory the assumptions that (1) communication is action-dominated or intentional, though behaviorally constrained, (2) jointly achieved, and (3) socially regulated. It also specified five critical elements of pragmatics for which a complete theory must account: the structure of communication, its context, its purpose, the rules which create and regulate it, and the psychological validity of its constructs. Against this metatheory, Grice's theory was compared. Despite a lack of detail in developing the critical elements, Grice's theory of meaning was judged to be a viable framework around which to build a rhetorically-based pragmatics due to its potential accountability for the total range of variables necessary to arrive at a complete analysis of human symbolic interaction. It is recommended that Grice's theory be augmented with the theories of the "New" rhetoricians, such as Burke, Perelman, Toulmin, and Wallace, toward filling some of the gaps. Research stimulated by Grice's theory should serve to fill the others. Finally, an interdisciplinary approach is called for to incorporate the expertise in other fields, including linguistics, psychology, philosophy, and sociology, toward achieving the goal of a complete rhetorically-centered pragmatic theory.

PHILOSOPHICAL HERMENEUTICS AS A BASIS FOR RHETORICAL PRACTICE, THEORY, AND CRITICISM Order No. DA8409074

NOTHSTINE, WILLIAM LEE, PH.D. *The Pennsylvania State University*, 1983. 172pp. Adviser: Gerard A. Hauser

This dissertation argues for the value of understanding rhetorical theory, practice, and criticism in light of the philosophical hermeneutics of Hans Georg Gadamar. In *Truth and Method* and elsewhere, Gadamer draws upon a Heideggerian analysis of Being, language, and the historicity of human existence, developing an investigation of the conditions making human understanding possible at all. Gadamer speaks often and enthusiastically about rhetoric as a universal art, although American scholars of rhetoric have devoted relatively little attention to Gadamer's reflections.

To address this need, the dissertation formulates rhetoric as an interpretive or hermeneutic discipline, operating in conjunction with the descriptive and empirical studies of rhetoric. A review of phenomenological investigation shows rhetoric as an essential part of the human condition.

Rhetoric is founded upon the hermeneutical experience of tradition and of one's situatedness within tradition. The humanizing capacity for language inevitably makes available in rhetorical discourse the experience of one's own traditions. The capacity for understanding the possibilities of one's world (systematized as hermeneutics) and the capacity for speaking about and from within the possibilities of one's world (systematized as rhetoric) both show the priority of the practical ability in this realm. A comparison of this practical ability with the Aristotelian concept of *phronesis* yields two conclusions: rhetoric is associated with a fundamental knowledge beyond technical or theoretical knowledge; and rhetoric is not ethically neutral, but has a positive ethical element, owing to its basis in our common sensibilities regarding the true and the good.

CONFESSION AS COMMUNICATION: A COMMUNICATIONS ANALYSIS OF THE APPARENT EFFICACY OF THE CONFESSIONAL EXPERIENCE Order No. DA8412355

POSTER, SANDRA SOLLOD, PH.D. *New York University*, 1984. 342pp. Chairman: Professor Neil Postman

Confession ranks among humanity's oldest, continuously performed rites. Perhaps no other speech act has been so extolled, credited with such dramatic effects, or as ardently advocated as this one. Yet there exists no satisfactory explanation for the dramatic physiological, psychological, and emotional benefits commonly attributed to confession. Traditional explanations have been primarily metaphoric, tautological, and/or just plain misleading. The purpose of this study was to find some explanation for the apparent efficacy of this form of speech communication and to determine what relationship (if any) the speech act has to the perception(s) of benefit commonly attributed to confession.

Four institutionalized forms of confession (in Judaism, Catholicism, Protestantism, and psychotherapy) were studied. Each was treated as a form of communication and described according to the following elements: history, standard interpretation, rules, symbolic behaviors, relationship(s) among participants, environment, and purpose(s). The descriptions were compared to determine common features which include metaphors describing linguistic and emotional experiences as powerful substances providing purgation and cleansing; attitudes of sincerity and belief, the verbal form; a preference for the vocal mode; content consisting of past experiences expressed as negatively evaluated, emotionally charged abstractions (primarily names); physical and psychological tension; listening; permissible intense emotional behavior; multiple forms of consciousness; symbolizing; a trusting confessant/confessor relationship; expectations of beneficial change; perceptions of increased order, control, acceptance, synthesis, relief, and release.

The constant role of language suggests that discursive forms provide for increased cognitive comprehension and contribute to perceptions or order, control, and perspective. Naming suggests feelings of mastery and control. Temporal context, introduced through linguistic expression, also suggests perspective and greater cognitive clarity. Together, these features contribute to commonly held perceptions that confession provides for order, control, relief, synthesis, and perspective. Second, confession permits emotional behaviors formerly denied, contributing to a sense of relief and synthesis. Third, the apparently universal reification of words and emotion may not only describe perceptions of purgation and release but *prescribe* them, as well. Finally, confession's interpersonal relationship fosters a perception of forgiveness, acceptance, social synthesis, and relief from the fear of punishment or rejection.

RHETORICAL ANALYSIS OF THE PAINTINGS OF HIERONYMUS BOSCH Order No. DA8418365

REID-NASH, NAOMI KATHALEEN, PH.D. *University of Denver*, 1984. 212pp.

In this dissertation, the rhetoric--paintings--of the artist Hieronymus Bosch has been analyzed to: (1) test the application of rhetorical methodology to visual rhetoric; (2) counter that Boech is idiosyncratic; (3) discover how rhetorical findings relate to insights revealed through an art-historical perspective.

The rhetorical methodology used was Kenneth Burke's cluster analysis. The paintings studied were *Adoration of the Magi, The Hay-Wain, Garden of Earthly Delights*, and *Christ Carrying the Cross*. The methodology is composed of three steps, the first being the selection of key terms, chosen because of their high frequency and/or high intensity of use. Key terms in a painting consist of color, line, form, and other design elements. The second step is to identify what clusters around or is adjacent to each key term. The third step, interpretation of the clusters, reveals what potential messages are being presented by the artist.

Analysis of *Adoration of the Magi* revealed a theme of incongruities with Bosch questioning the role of the Christ Child in the lives of those around Him. *The Hay-Wain*, with a theme of transition, indicated Bosch may have been motivated by overriding pessimism regarding the destination of humans. The theme of *Garden of Earthly Delights* was a strong sense of loss demonstrated by the loss of union between male and female, loss of control over one's passions, and loss of control over one's destiny. The last work examined, *Christ Carrying the Cross*, revealed a theme of tension, as light vies against darkness and relationships are questioned.

The analyses revealed that one possible motive underlying the paintings of Bosch was his high level of concern for his fellow human beings who, if they continued in their current direction, would face the reality of perdition--a perdition that may occur in hell or a psychological perdition that may trap intense negative emotions inside a human.

In general, the analyses revealed that a rhetorical methodology can be applied to visual arts and countered the notion that Bosch was so idiosyncratic that he could not be understood by the average observer of his work.

A CRITICAL EXAMINATION OF QUINTILIAN'S THEORY OF RHETORICAL EDUCATION **Order No. DA8414185**

SIKES, DOUGLAS WAYNE, ED.D. *Oklahoma State University*, 1983. 91pp.

Scope and Method of Study. In this dissertation, a review of Quintilian's predecesors (Isocrates, Plato, Aristotle, and Cicero) is undertaken to determine their various theories regarding rhetorical education. Next, an effort is made to present Quintilian's innovative rhetorical scheme taking moral virtue as a necessary condition for becoming an orator. Finally, after presenting the Greek and Roman educational legacies derived from Isocrates, Plato, Aristotle, and Cicero, Quintilan's rhetorical educational scheme is critically appraised vis-a-vis those theories presented by his predecessors.

Findings and Conclusions. Quintilian's hypothesis that moral virtue is a necessary condition for becoming an orator is rejected because his argument is unsound. His argument rests on the assumption that "perfect virtue" and "perfect knowledge of all subjects" lies within the capability of man. This assumption is highly questionable. Likewise, Quintilian failed to demonstrate how moral virtue is acquired by an individual following his rhetorical educational scheme. However, even though Quintilian's basic "good-man" theory is indefensible, there are other aspects of his rhetorical education that remain excellent topics for future research.

THE SOUTH OF THE MIND: RHETORICAL MYTHOLOGY OF THE CONTEMPORARY SOUTH **Order No. DA8400737**

SMITH, STEPHEN AUSTIN, PH.D. *Northwestern University*, 1983. 279pp.

During the past decade news magazines, newspaper editors, public officials, academicians, and professional boosters have frequently opined about another New South, suggesting that the contemporary South was undergoing such dramatic demographic, political, social, and cultural change that it hardly resembled the region of the past. The debate regarding continuity versus change in the South, like the discussion of solidarity versus diversity, has been an important and continuing element in the search for regional identity among Southerners for more than a century.

This study examined the cultural mythology of the contemporary South and asked appropriate questions to identify any significant changes in the regional world view. What are the predominant mythic themes found in the contemporary South? What cultural symbols and rituals are found in these themes, and what values do they represent? Do the contemporary themes represent new perceptions of sociocultural reality, or are they merely updated versions of the myths of the past? What is the relationship between communication and culture?

The South experienced considerable institutional change between the 1954 decision of the United States Supreme Court in *Brown v. Board of Education* and the enactment of the Voting Rights Act of 1965. The mythological analysis presented by this study concluded that the changes in the legal and social structure of the South were so marked that the old myth no longer held explanatory or instructive value for Southerners. As a result, a new mythology was generated to construct a new social reality consistent with these observable changes in behavior.

Drawing from various academic disciplines, this study applied the historical, sociological, and rhetorical methodologies of myth analysis to the cultural mythology of the contemporary South. Within the communication environment of the region were discovered the mythic themes of racial equality, regional distinctiveness, and place and community. The egalitarian values found in these themes and the mythology which they constitute were sufficiently different from the predominant myths of the past to conclude that there is a new South of the mind.

A SOCIETAL PERSPECTIVE ON COGNITION AND COMMUNICATION **Order No. DA8419199**

VUSONIWAILALA, LASARUSA, PH.D. *University of Washington*, 1984. 119pp. Chairperson: Professor Richard F. Carter

Cognitive congruence has often been conceptualized as either understanding or agreement between persons. The evolution of communication environments has changed the functions of understanding and agreement as cognitive states in society. This necessitates the analysis of their separate interaction with communication. While agreement is seen as important to the functioning of small communities, understanding is more important to the functioning of large industrialised societies.

This conceptualization presents an interactive relationship between cognitive states and communication. Communication impacts cognition and cognition impacts communication. Communication leads to the sharing of thoughts which, in turn, makes communication easier. This leads to the formulation of a major hypothesis: that since communication requires work, there is a positive relationship between cognitive congruence and communication, and there is a negative relationship between cognitive discrepancy and communication. We consider the relevance of Newcomb's "strain toward symmetry" and Festinger's "cognitive dissonance"--that cognitive discrepancies produce communication.

The hypotheses were operationalized in a study of the relationship between college youths' cognitive states of understanding/agreement and communication frequency and inclination. This was done for four kinds of persons in society: parents, teachers, other adults, and other youths. The inclusion of three kinds of persons in the older generation leads to the formulation of two related research questions from the generation gap literature. These are: (i) whether some of the cognitive discrepancies can be characterized as generation gaps, and (ii) where are they located?

The main hypothesis was supported across all the dyads analysed. The assumed higher importance of understanding over agreement in industrialised democratic societies was supported by higher correlations between understanding and communication. Festinger's theory was tested for the informant--parent dyad and was supported. The Newcomb hypothesis was tested for the parent--informant and teacher--informant dyads; it was not supported.

The subsidiary research questions of whether there were generation gaps, and their locations, was positively answered for the teacher--informant and other adults--informant dyads, but negatively answered for the parent--informant dyad.

TOWARD A THEORY OF HUMOR: AN ANALYSIS OF THE VERBAL AND NONVERBAL CODES IN *POGO*

Order No. DA8418368

WARBURTON, TERRENCE L., PH.D. *University of Denver*, 1984. 245pp.

A comic strip, *Pogo*, was the focus of study from which a tentative theory of humor was constructed. Previous theories either explain only particular forms of humor or explain humor in terms that seem to apply to a variety of non-humorous situations as well. Contemporary research seems to focus on laughter and equates that with humor--a connection neither necessary nor constant.

A content analysis of *Pogo* was performed using a method suggested by Arthur Asa Berger. In addition to characters, design, graphics, and language, the social implications of the comic strip were identified and discussed.

The "patterns of significance" identified suggested the notion of "comedic style," which was defined in terms of the diction and action dimensions of the work. The diction dimension was identified as the manner of presentation of the work or humorous stimulus, and the action dimension was identified as the "themes" or recurrences that summarize the relations, explain the motivations, and shape the behavior presented by the work. The comedic style of a work makes it recognizable as being from a particular source, representative of the set of comedic constructs from the same source, and distinguishable from members of any other set of comedic constructs from another source.

The notion of comedic frame was introduced as a characteristic of the mirth experience that is based on the audience's perception of the diction and action dimensions. The comedic frame exists when the diction dimension is perceived as acceptable and the specific manifestations of the action dimension are perceived as non-consequential. When the comedic frame is recognized and accepted by the audience and anomaly exists within the comedic frame, humor results. The anomaly within the comedic frame is in keeping with the special rules set up by and existing within the frame but is a departure from the general rules existing outside the comedic frame.

Research was suggested to examine the comedic-frame theory of humor through both quantitative and qualitative methods.

A METHODOLOGY FOR THE RHETORICAL ANALYSIS OF AESTHETIC COMMUNICATION: A BURKEAN APPROACH

Order No. DA8411939

WELCH, RICHARD FRANCIS, PH.D. *University of Denver*, 1983. 162pp.

This study describes a method of rhetorical analysis designed to expose the possible motives behind aesthetic communication. For this purpose, aesthetic communication was defined as a sensuous object, quality or activity created through human agency. Although considerable critical attention has been paid discourse by rhetorical theorists, little effort has been made in the past to tailor critical methods to the unique needs of aesthetic communication. This dirth of attention is contrary to the suggestions of the National Development Project on Rhetoric which recommended in 1970 that the field of rhetoric encompass "any human act, process, product or artifact." This study attempts to span the gap between aesthetics and rhetoric.

Aesthetic theoriests have debated the communicative nature of art for years; those holding a position most closely aligned with a speech communication perspective posit that art may be an artist's attempt to communicate internal emotional states to an audience. Despite the theoretical interest by aestheticians, few adequate critical tools for responding to the communication aspects of art have been developed.

The method created in this study to serve this purpose is rooted in the work of Kenneth Burke whose conceptualization of human symbolicity seems to encompass the communicative nature of art. Although Burke's philosophy has been operationalized by a number of scholars, the focus of these methods has remained the analysis of discourse. Because of this focus, these methodologies are inadequate for the study of aesthetics.

I have proposed that Burke establishes an approach wherein art can serve as symbolic catharsis for the artist. From this conceptualization, a method for analyzing the underlying emotional conflict (the basic motive of the work) has been developed.

To test the applicability of this method, four films were analyzed--*Annie Hall*, *Stardust Memories*, *Maltese Falcon*, and *The Late Show*.

Analysis demonstrated the potential for describing motives in autobiographical works but was less successful in uncovering motive in more generic works.

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